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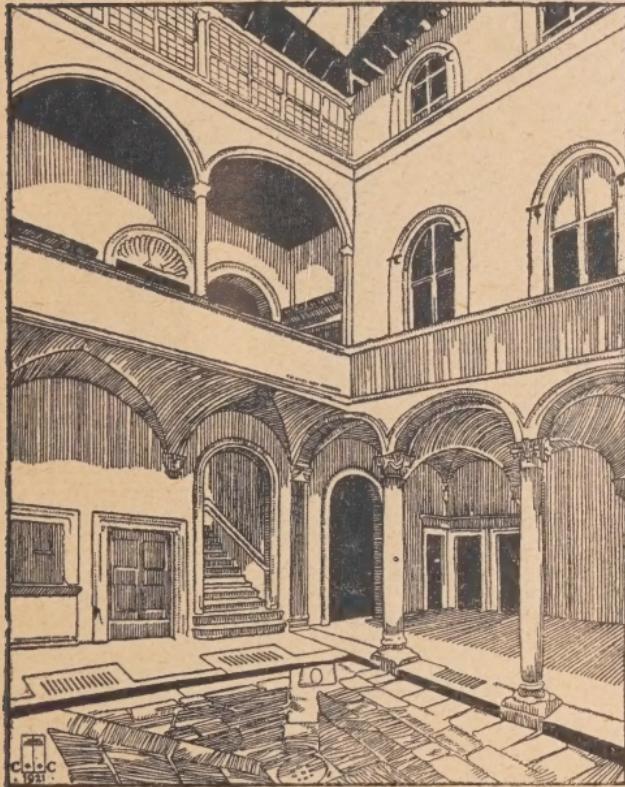


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ILLUSTRATED CATALOGUE
OF THE
HORNE MUSEUM



FLORENCE
1926

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PORTRAIT OF HERBERT P. HORNE

ILLUSTRATED CATALOGUE
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HORNE MUSEUM

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PREFACE.

Herbert Percy Horne, born in London on the 18th february 1864, was a man of letters and an eminent architect, and above all an art critic of the highest rank.

In 1892 he took up his residence in Florence, where, equipped with vast knowledge and gifted with an acutely-discerning eye, and most refined taste, he perfected himself more and more in his knowledge of the Italian renaissance, devoting himself to stylistic and historical researches in every branch of Italian art, traversing for this purpose inch by inch this inexhaustible region of Tuscany, and discovering in Italian archives important documents which he sifted, co-ordinated and turned to account with rare acumen.

Whole cases full of notes, manuscripts, copies of documents, written in an exceptionally neat and clear hand, are preserved in the cupboards in his study, witnessing the variety, extent and accuracy of his learning. Thus his publications in the leading art journals, especially English and Italian, furnished information drawn from original sources, and formed a notable contribution to the most recent investigations of the history of Tuscan art.

His chief work is a book on Botticelli, the most complete and exact in point of information, the most important in regard to criticism, that has as yet appeared on this artist.

This work was to have been in two volumes, but the second volume including a complete index of the authentic works and of those of the School and of the drawings, never saw the light; for meanwhile the author had learnt of other paintings and acquired fresh information, so that, certain deductions being thereby modified, a revision of the whole work was rendered necessary. Death occurred on the 14th of April 1916, thus preventing the learned Englishman from completing a second edition which he was preparing with the most solicitous care, and several notes for which are preserved.

Thus gifted, H. P. Horne had very soon been able to gather together objects of art of every kind as far as his limited means allowed him.

But at that time shrewdness and patience still made it possible for a man of taste to get together something worth while at but slight expense.

He frequented out-of-the-way sales, and sales by auction held at unusual seasons, especially in England. He knew how to search

a shop and to make a bargain. Hence not a day passed, it may be said, without his carrying home something worthy of attention. During his long and painful illness people came to his house bringing objects to offer to him for purchase for his collection and even on his death-bed, he had sufficient strength to acquire the St. Catherine by Luca Signorelli.

In course of time he began restricting his purchases in a certain sense, making it his particular purpose to collect ancient objects of household use, which if not always worthy of place in a large museum, were such as to display the practical sense and decorative taste of the race, objects in short which might have formed part of the traditional furnishing of the house belonging to one of the ancient Florentine bourgeoisie.

These objects consist of pieces of furniture of massive walnut of pure style and plain good taste, ceramic ware of the best factories for the table or for the pharmacy, a rare collection of knives, forks and spoons of every period, and especially forks, which, as is seen, have always to a certain extent been in use in Italy, objects used by ladies, objects pertaining to religious use, mathematical instruments, surgical instruments etc., as well as a collection of coins, medals, plaquettes

and also a collection of paintings and sculpture which formed a constant element in the decoration of a city dwelling.

He devoted special care to the collection of drawings and prints, now one of the most remarkable private collections in Italy, and to his library, considerable not only for the richness and rarity of artistic publications, but also for valuable ancient editions, incunabula, books decorated with miniatures and engravings, and manuscripts, to which he added the series of registers from the Archives of S. Onofrio.

He then chose, wherein to display all these objects of familiar life, one of the most perfect of the smaller constructions of the Florentine renaissance.

The ancient palace of the Alberti, at the corner of the Corso dei Tintori and the Via dei Benci, was purchased by the Corsi family in 1489 and most probably was re-built by them in its present form after drawings by Giuliano da San Gallo. Although this is not proved by any existing document, seeing the fruitless researches made by Horne himself in the archives of that family, stylistic reasons and comparison with other constructions and ornamentations by that celebrated architect, specially with the Gondi Palace, point to such a conclusion.

The artist had evidently purposed showing how a house of small size could be made splendid and elegant by means of the art of proportion, distribution of light and sober and studied ornamentation. Above a large and light underground he succeeded in raising three floors of spacious rooms, with access by a wide and rich stair, at the same time providing several conveniences not common in ancient constructions.

The exterior, surrounded at the base by that inviting stone bench, which almost exclusively at Florence, seems to uphold, and ennable, the principal palaces of the Renaissance, attracts the gaze on account of harmonious distribution of stone and space. The courtyard has but a single portico, which however is spacious and has slender columns with capitals and consoles, all of different design, and friezes of foliage over the doors carved with the utmost delicacy by Giuliano's best stone-workers, perhaps with assistance of Andrea Sansovino himself, as may be argued from analogous capitals in the sacristy of the Church of Santo Spirito. Below the two rows of inside window run fascie of graffito. The stair overlooks the courtyard from two slender-columned loggie; while on a third floor it overlooks the whole of this restricted vertical prospect from a third covered but

sunny loggia. In ancient times it was used for drying the wools which were dyed in the laboratories in the basement, for the trade carried on by the industrious ancient owners, who probably had their office or warehouse in the ground-floor rooms, still admirable on account of the rich consoles of the vaults. Here there was once, it would seem, a fine chimney-piece of carved stone, while another very rich one adorned a room on the first floor, over the door of which ran friezes in the same taste and skilful workmanship as those below. But all this, alas, was sold in days past, and some pieces are known which now serve as examples of ornamentation in Institutions across the Ocean. On the other hand, the wonderful figured console in the courtyard, that upholds the vault of the loggie, and which had been removed a great many years before, was munificently given back by Prof. Stefano Bardini to the Horne Museum.

Once in possession of this precious edifice, the worthy learned Englishman devoted himself to restoring it to its ancient state and appearance, removing partitions and overlayings, freeing ceilings, bringing to light again the original plastering both within and without, restoring the stone-work and reconstructing doors and window-panes according to the ancient traces discovered.

All this he succeeded in accomplishing almost entirely, and was setting about arranging his collections, purposing to complete them by degrees when he was overcome by illness, yet busying himself, as has been said, up to the last with his studies and purchases.

He left the house and the collection to Italy under the form of an endowment bearing his name.

Seeking to carry out the late benefactor's purpose, the Council of the « Fondazione Horne » has proceeded with the arranging of the collection, so placing the exhibits as to make them readily viewed. Accordingly, the Council has chosen the three rooms on the first floor for the exhibition of the most important objects, and here are gathered the most valuable pieces of furniture, pictures, and sculpture most worthy of study.

In room N.^o 2 are chiefly brought together the objects connected with the table.

The small household objects are exhibited temporarily in glass cases belonging to the Italian State Galleries.

The three corresponding rooms on the second floor are meant for the studious. In the largest room are preserved the collections of coins, samples of stuffs, and especially the collection that is by far the most important and indeed the most precious in the « Fon-

dazione », namely the collection of drawings and prints, including a stupendous book of pen-studies by Tiepolo, drawings by Raphael, Pontormo, Claude Lorrain, Guardi, the Bolognese School, and drawings and engravings by Parmigiano etc. In another room placed there by the Founder himself is the precious library already mentioned. In the third room, in pieces of furniture set apart for his private use, H. Horne's manuscripts are preserved.

In order to answer the purpose of the Institution, that of displaying the furnishing of a Florentine house, these collections, thus left incomplete, should be continuously added to. It will be possible to accomplish this when the « Fondazione » enters into the possession of the testator's estate bequeathed with it but left in usufruct to his brother in England. Then it will be possible to include the ground floor rooms, where meanwhile there have been placed objects, belonging to the Italian Government, of a kind in harmony with the fundamental idea of the Horne collection; and what is more, it will be possible to publish the important information, which as yet lies inedited, concerning both history and art, brought together by the illustrious and learned Englishman.

ENTRANCE A

969. - FLORENTINE ART, 15th CENTURY. - *Chest.* 0.71 m. *h.* by 1.90 *l.* 0.62 m. *w.* (Horne Museum).

978. - FLORENTINE ART, 16th CENTURY. - *Hat-rack.* 1.525 m. *l.* (Horne Museum).

SCHOOL OF GIULIANO DA SAN GALLO. - *Frieze in pietra serena.* 0.25 m. *h.* by 1.60 m. *l.* formerly over a door in the now Horne house. Presented by Stefano Bardini.

2197. - VENTURA DI MORO (?). *S. Mary Magdalene, the Archangel Raphael, Tobias and a female donor.* Votive panel, 0.392 m. *h.* 2.68 m. *w.* (Inventory of 1890). Lent by the Italian Galleries.

130. - LORENZO GHIBERTI. - *Ancient plaster cast of an episode in the Moses on Mount Sinai in the door « worthy of Paradise ».* 0.435 m. *h.*, 0.745 m. *w.* (Horne Museum).

738. - TUSCAN ART, 17th CENTURY. - *Walnut Sideboard*, 0.91 m. *h.* by *l.* 1.088 m. *l.* by 0.43 m. *w.* (Horne Museum).

6756. - NERI DI BICCI - *The Archangel Raphael, Tobias and S. Jerome.* On the back, the Ridolfi and Nasi Arms. Votive panel, 0.382 m. *h.* by 0.30 m. *w.* (Inventory of 1890). Lent by Italian Galleries.

106. - LUCA DELLA ROBBIA. - *Madonna and Child, with Angels.* Terracotta, 0.25 m. *diam.* (Horne Museum).

9. - SCHOOL OF GIULIANO DA SAN GALLO. - *Plaster cast of a frieze* formerly over a door of the now Horne house, and now in America, 0.25 m. *w.* by 1.62 m. *l.*

6497. - FLORENTINE OF THE 18th CENTURY. - *Funeral of the Grand Duke Cosimo III.* 0.675 m. *h.* by 0.81 m. *w.* Presented by M. H. Harris.

6498. - FLORENTINE SCHOOL OF THE 15th CENTURY. - *S. Lucy.* Panel, 1.25 m. *h.* by 0.45 m. *w.* Presented by M. Alex I. Warrack.

ROOM B

3235. - DOMENICO BECCAFUMI. - *Drunkenness of Noah.* 0.58 m. *h.* by 0.51 m. *w.* (Inventory of 1890). Lent by the Italian Galleries.

985. - 17th CENTURY. - *Tapestry Door-Curtain.* (Horne Museum).

— FLORENTINE ART OF 15th CENTURY. - *Inlaid Bench.* 0.53 m. *w.* by 3.60 m. *l.* From the Royal Villa at Castello.

— FLORENTINE ART, 15th CENTURY. - *David and Goliath.* 0.415 m. *h.* by 1.25 m. *w.* The *Triumph of David*, 0.415 m. *h.* by 1.25 m. *w.* From the Royal Villa at Castello.

507. - BARTOLOMMEO DI GIOVANNI. - *The Holy Family.* 1 m. *diam.* (Lent by the Italian Galleries).

3230. - LOMBARD SCHOOL OF THE 16th CENTURY. - *The Saviour*, 0.545 m. *h.* by 0.44 m. *w.* Storied Florentine frame. (Lent by the Italian Galleries).

482. - NERI DI BICCI. - *Madonna*. 0.85 m. *h.* by 0.53 m. *w.* (Lent by the Italian Galleries).

— FLORENTINE ART OF THE 15th CENTURY. - *Inlaid Walnut Side-board*. 1.28 m. *h.* by 1.75 m. *l.* by 0.655 m. *w.* (Lent by the Church of S. Ambrogio).

123. - ALFONSO LOMBARDI. - *S. Dominic*. Marble, 0.56 m. *h.* (Horne Museum).

124. - ALFONSO LOMBARDI. - *S. Petronius*. Marble, 0.53 m. *h.* (Horne Museum).

119. - FLORENTINE SCHOOL, 15th CENTURY. - *Figure, mutilated, Child holding a Shield bearing a false inscription*, 0.48 m. *h.* (Horne Museum).

- EMILIAN SCHOOL 15th CENTURY. - *Madonna*, 0.645 m. *h.* by 0.42 m. *w.* (Lent by the Italian Galleries).
- FLORENTINE ART, 16th CENTURY. - *Walnut Sideboard*, 1.27 m. *h.* by 1.75 m. *l.* by 0.74 m. *w.* (From the Royal Villa at Castello).
- 952. - AGNOLO DI POLO. *The Saviour*. Terracotta, 0.55 m. *h.* (Horne Museum).
- FLORENTINE SCHOOL, 15th CENTURY. - *Paris*. Inside of a lid of chest, 0.51 m. *h.* by 1.72 m. *l.* (Lent by the Italian Galleries).
- TUSCAN SCHOOL, 16th CENTURY. - *Crucifix and Saints*. 1.33 m. *h.* by 0.51 m. *w.* (Lent by the Italian Galleries).
- ITALIAN ART, 16th or 17th CENTURY. - *Three high-backed stools*. (Horne Museum).

ROOM C

3. - SIENESE SCHOOL, 16th CENTURY. - *Chest adorned with Arabesques.* - (Horne Museum).

146. - ITALIAN ART, 16th CENTURY. - *Painted Chest*, 0.46 m. *h.* by 1.63 m. *l.* (Horne Museum).

102. - BY LUCA DELLA ROBBIA OR BY GHIBERTI. - *Madonna and Angels.* Terracotta, 0.345 *diam.* (Horne Museum).

— TUSCAN ART, 17th CENTURY. - *Walnut Sideboard.* 1.06 m. *h.* by 1.425 m. *l.* by 0.61 m. *w.* From the Church of S. Martino at Gangalandi. (Lent by the Italian Galleries).

29. - A. ROSELLINO. *Madonna in stucco.* 0.99 m. *h.* by 0.68 m. *w.* (Horne Museum).

148. - ITALIAN ART, 16th CENTURY. - *Painted Chest.* 0.415 m. *h.* by 1.575 m. *l.* (Horne Museum).

- LOMBARD ART, 16th CENTURY. . *Inlaid Panel representing Scenes in the life of S. George.* 1.25 m. *h.* by 1.20 m. *w.* From the Royal Villa at Castello. (Lent by the Italian Galleries).
- FLORENTINE SCHOOL, 15th CENTURY. . *Last Judgment.* On the back, *Cupid with the Albizi and Soderini Arms.* Gift tray to mothers on the occasion of a birth.
- FLORENTINE SCHOOL, 15th CENTURY. . *The Triumphs of Religion, Fame, Love and Death.* Piece of furniture put together again in a modern manner; 0.95 m. *h.* by 1 m. *w.* (Lent by the Italian Galleries).
- SCHOOL OF LORENZO DI CREDI. . *Nativity.* 1.35 m. *diam.* (Lent by the Italian Galleries).
- FLORENTINE SCHOOL, 15th CENTURY. . *The Game of Civettino.* 0.61 m. *diam.* (Lent by the Italian Galleries).
- 2. — SIENESE ART, 16th CENTURY. . *Chest adorned with Arabesques.* (Horne Museum).

— IN THE MANNER OF LORENZO MONACO. - *Madonna and Saints.* 0.89 m. *h.* by 0.64 m. *w.* The picture is inside a tabernacle with doors in the manner of Giovanni Dal Ponte. (Lent by the Italian Galleries).

6499. - ITALIAN ART, 15th CENTURY. - *Grating.* 0.60 m. *h.* Presented by Count Carlo Gamba.

FIRST ROOM

127. - SIENESE ART, 15th CENTURY. - *Madonna*. Donatello-like in inspiration; formerly in the Via dei Maestri in Siena. Stucco, 0.61 m. *h.* by 0.465 m. *w.*

5. - TUSCAN ART, 16th CENTURY. - *Walnut Bench*. 0.94 m. *h.* by 2.00 m. *l.* by 0.75 *w.*

62. - FLORENTINE SCHOOL, 15th CENTURY. - *Adoration of the Child Jesus*. The artist, known for his numerous paintings imitating, in the types though not in technique, Fra Filippo Lippi, is by some very properly denominated *Pseudo-Pesellino*. Wood, 0.68 m. *h.* by 0.35 m. *w.*

40. - LELIO DA NOVELLARA. - *Adoration of the Shepherds*. The attribution is by Corrado Ricci. Youthful work in imitation of Correggio. Wood, 0.50 m. *h.* by 0.395 m. *l.*

80. - DOSSO (GIOVANNI LUTERI CALLED DOSSO). - *Allegory of Music*. Formerly in a Villa belonging to the Borghese Princes. It probably formed part of some decorative mythological series in some Estense palace together with the picture from the Lanskoronski collection representing Jove painting the butterflies. The Borghese inherited from the Aldobrandini the treasures of art borne off from Ferrara by Cardinal Cinzio, the papal legate, towards the close of the 16th century, when Lucrezia d'Este, the last of the rightful branch, made him heir to the freehold estates restoring the dukedom to the papal see. Canvas, 1.60 m. *h.* by 1.68 m. *w.*

93. - IACOPO SELLAIO. - *S. Jerome*. Wood, 0.24 m. *h.* by 0.43 m. *w.*

61. - FRANCESCO MORONE. - *Communion of S. Honuphrius*, compartment of predella. Wood, 0.325 m. *h.* by 0.43 m. *w.*

51. - LUCA SIGNORELLI. - *S. Catherine of Alexandria*. Wood, 0.26 m. *h.* by 0.38 m. *w.*

36. - NEROCCIO DI LANDO. - *Madonna between S. Jerome and S. Mary Magdalene.* Wood, 0.715 m. *h.* by 0.515 m. *w.* *oblique in*

78. - SCHOOL OF ERCOLE FERRARESE. — *An Exorcism.* Wood, 0.44 m. *h.* by 0.51 m. *w.*

110. - IN THE MANNER OF BENEDETTO DA MAIANO. - *Madonna.* Terracotta, 0.54 m. *diam.*

Cupboard set in wall. It contains:

58. - SCHOOL OF DUCCIO. - *Crucifix.* Wood 0.265 m. *h.* by 0.205 m. *w.*

73. - SASSETTA. - *S. Ursula*, 0.26 m. *h.* by 0.22 m. *w.* *Third*

74. - SASSETTA. - *S. Apollonia*, 0.27 m. *h.* by 0.28 m. *w.*

55-56. - SIMONE-MARTINI. - *Madonna and Child - Pietà. Diptych.* From Castiglion Firentino. Each part 0.28 m. *h.* by 1.95 m. *w.* On the back in ancient characters are the words: *tavolette di M. Giorgio di Tommaso.*

57. - SIENESE SCHOOL, 14th CENTURY. - *Crucifix between the Madonna and S. John*. Showing the influence of A. Lorenzetti. Wood, 0.345 m. *h.* by 0.415 m. *w.*

20. - NORTHERN ITALIAN ART, 16th CENTURY. - *Walnut Sideboard*, 0.94 m. *h.* by 1.29 m. *l.* by 0.529 m. *w.*

117. - LORENZO BERNINI. - *Angels in Glory*. *Unfinished model* in terracotta. From the Torlonia Palace, Rome, 0.32 m. *h.*

155. - SCHOOL OF VERROCCHIO (AGNOLO DI POLO?). - *S. Jerome*. Terracotta. It has also been ascribed to Lorenzo di Credi. 0.47 m. *h.* by 0.48 m. *w.*

118. - IN THE MANNER OF DESIDERIO DA SETTIGNANO. - *Female Head*. *Fragment* of decorative marble, 0.26 m. *h.*

14. - EMILIAN SCHOOL, 16th CENTURY. - *The Sacrifice of Isaac*. *Bas relief* in marble, 0.40 m. *h.* by 0.74 m. *w.*

87. - FLORENTINE SCHOOL, 16th CENTURY. - *Duke Federigo d'Urbino.* Copy by Pier della Francesca. Wood, 0.47 m. h. by 0.33 m. w.

22. - ITALIAN ART, 16th CENTURY. - *Walnut Sideboard*, 1.21 m. h. by 1.42 m. l. by 0.53 m. w.

107. - BARTOLOMMEO AMMANNATI? - *Nude Man standing. Unfinished model* in terracotta, 0.40 m. h.

116. - GIAMBOLOGNA. - *Torso of Athlete: Unfinished Model* in terracotta, 0.39 m. h.

101. - GIAMBOLOGNA. - *Anadyomene Venus.* Unfinished model in terracotta, 0.215 m. h.

15. - EMILIAN SCHOOL, 16th CENTURY. - *Departure of Esau.* Bas-relief in marble 0.40 m. h. by 0.74 m. w.

25. - SCHOOL OF FRANCESCO FRANCIA. - *The Saviour.* On the back is written, « *Santo Domenedio è di Angiolo Morelli al quale donò Papa Leone X li 30 giugno 1516* ». (This

picture of the Lord belongs to An-
giolo Morelli to whom it was given by
Pape Leo X on the 30th June 1516).
Wood, 0.54 m. *h.* by 0.41 m. *w.*

695. - ITALIAN ART, 14th CENTURY. -
Seat, 'Well'-shaped. Very rare ex-
ample of Italian furniture prior to
the Renaissance, 0.70 m. *h.* by 0.60
m. *l.* by 0.50 m. *w.*

99. - GIOVANNI DAL PONTE (?). - *Ma-
donna and Child.* Wood, 1.03 m. *h.*
by 0.52 m. *w.*

88. - TUSCAN SCHOOL, 14th CENTU-
RY. - *Martyrdom of S. Peter.* Wood,
0,475 m. *h.* by 0.39 m. *w.*

53. - NADDO CECCARELLI. - *Ma-
donna and Child.* Wood, 0,428 m. *h.* by
0.295 m. *w.*

4. - ART OF B. AMMANNATI (?). -
Walnut Chest. 0.58 m. *h.* by 1.71
m. *l.* by 0.485 m. *w.*

31. - PIERO DI COSIMO. - *S. Jerome.*
This panel was all smeared over with

an 18th century painting representing *The Visit of the Virgin to E. Elizabeth*. The original painting was brought to light again and restored by Luigi Cavenaghi. Wood, 0.74 m. diam.

47-48-49. - PIETRO LORENZETTI. - *S. Benedict, S. Catherine of Alexandria and another female Saint*. *Compartment of polyptych split up into parts and dispersed*; formerly in the collections of Arnaldo Corsi and Angiolo Cecconi. Wood, each 0.63 m. h. by 0.33 m. w.

27. - BY DONATELLO. - *Dancing boys, ancient cast from the pulpit of the Duomo of Prato*. Stucco, 0.72 m. h. by 0.52 m. w.

730. - ITALIAN ART, 15th CENTURY. - *Inlaid Walnut Chest*, 0.70 m. h. by 1.88 m. l. by 0.71 m. w.

43. - BERNARDO DADDI. - *Madonna and Saints*. Wood, 0.57 m. h. by 0.27 m. w.

42. - BERNARDO DADDI. - *Crucifixion*. Wood, 0.57 m. h. by 0.27 m. w.

32. - FLORENTINE SCHOOL, 14th CENTURY. - *Madonna*. Under the influence of Piero di Cosimo. Wood, 0.77 m. *diam.*

135. - TUSCAN ART, 16th CENTURY. - *Walnut Sideboard on outstanding base*, 1.16 m. *h.* by 2.33 m. *l.* by 1.12 m. *w.*

113. - NORTHERN ITALIAN ART, 15th CENTURY. - *S. Paul*. Sculpture in wood, polychrome and gilt, 0.57 m. *h.*

114. - NORTHERN ITALIAN ART, 15th CENTURY. - *S. Paul*. Sculpture in wood, polychrome and gilt, 0.58 m. *h.*

115. - FLORENTINE ART, 15th CENTURY. - *Bust of Child*. Terracotta, 0.18 m. *h.*

108. - MICHELOZZO?. - *Bust of S. John the Baptist*. Terracotta, polychrome 0.21 m. *h.*

44. - FLORENTINE SCHOOL, 14th CENTURY. - *Portable Tabernacle*. In the centre: *Crucifix between the Madonna*

and S. John. Left door; Saint Kneeling and S. John the Baptist. Right door: S. Francis receiving the Stigmata and an Apostle. From Orbetello. Wood, 0.45 m. h. by 0.55 m. w.

37. - **SCHOOL OF LIPPO MEMMI.** - *Pietà, the Madonna, the Archangel Michael, S. John Evangelist and S. James. Predella.* Wood, 0.195 m. h. by 1.63 m. w.

18. - **BENOZZO GOZZOLI.** - *Deposition from the Cross.* Oil painting left unfinished at the death of the painter, which took place in Pistoia on the 4th October 1497, together with a Resurrection which is thought to be lost. Sold by the heirs to the bishopric of Pistoia, it passed into the possession of the Sozzifanti family, in whose villa of the Imboscati, bequeathed to the Duke of Lucca this canvas was found some time ago. H. Horne purchased it in 1907, and had it restored by Luigi Cavenaghi. Canvas, 1.18 m. h. by 3 m. w.

60. - **FLORENTINE ART, 15th CENTURY.** - *Inlaid Walnut Chest,* 0.75 m. h. by 1.85 m. l. by 0.70 m. w.

39. - BARTOLOMMEO GIOVANNI. - *Mythological Scene*. Canvas, 0.71 m. *h.* by 1.12 m. *w.* *Painted from a sketch*

84. - FLORENTINE SCHOOL, EARLY 16th CENTURY. - *Madonna*. Influenced by Filippino Lippi and Piero di Cosimo. Wood, 0.66 m. *diam.*

28. - BY DONATELLO. - *Dancing boys*. *Ancient cast from the pulpit of the Duomo of Prato*. Stucco, 0.71 m. *h.* by 0.78 m. *w.*

133. - ITALIAN ART, 17th CENTURY. - *Table*, 0.96 m. *h.* by 3.50 m. *l.* by 1.05 m. *w.*
The glass cases on the central table and on other pieces of furniture contain:—
A.-B. *Medals*.
C. *Seals*.
D. *Plaquettes and other small bronzes among which are*:

938. - SIENESE ART, 15th CENTURY. - *Angel for supporting holy water vessel*. Formerly ascribed by H. Horne to the School of Ghiberti. Bronze 0.22 m. *h.*

372. - FLORENTINE ART, 15th CENTURY. - *Galatea.* 0.07 m. *h.*

E. F. - *Ladies' articles and other objects.*
Amongst them:—

607. - HEBREW ART, 14th CENTURY. - *Ivory-framed Mirror:* 0.42 m. *h.* by 0.25 m. *w.*

769. - NORTHERN ART, 16th CENTURY. - *Chased, gilt, metal necklace set with glass beads, with sacred mother-of-pearl Medallion:* 0.43 m. *l.*

768. - ITALIAN ART, 14th (?) CENTURY. - *Carved rock-crystal pendant with the figure of the Madonna.* 0.03 m. *h.* by 0.24 m. *w.*

829. - FRENCH ART, 14th CENTURY. - *Ivory horn-shaped instrument for parting the hair, with a love-scene on the carved handle.* 0.24 m. *l.*

816. - 17th CENT. ART. - *Carved Ivory Needle-case.* 0.24 m. *l.*

775. - 17th (?) CENT. ART. - *Gilt metal and mother-of-pearl scraper.* 0.26 m. *l.*

748. - VENETIAN ART, 16th (?) CENTURY. - *Enamelled glass with head in profile of laurel-crowned youth.* 0.105 m. diam.

618. - CHRISTIAN ART, 5th CENTURY. - *Fragment of funeral glass with translucent enamel. Mystic Lamb.* 0.70 m. h. by 0.58 m. w. Besides these there are glass perfume bottles decorated in stucco, rings and other objects in glass, metal and ivory.

C. H. I. - *Household objects, instruments for physic, mathematics and surgery, measures, bosses etc.* Noteworthy is:-

778. - FLORENTINE ART, 15th CENTURY. - *Astrolabe, with graffiti, with figure of nude woman in the style of Baccio Baldini.*

SECOND ROOM

86. - FRANCESCO FURINI. - *Figure of dying woman.* Canvas, 0.74 m. *h.* by 0.58 m. *w.*

30. - SCHOOL OF PIERO DELLA FRANCESCA. - *The Saviour.* Wood, 0.538 m. *h.* by 0.34 m. *w.*

79. - DOMENICO BECCAFUMI. - *Deucalion and Pyrrha.* Wood, 0.53 m. *h.* by 1.34 m. *w.*

8. - SCHOOL OF ANTONELLO DA MESSINA. - *The Saviour.* Wood, 0.445 m. *h.* by 0.34 m. *w.*

59. - FRANCESCO FURINI. - *Queen Tomyris going forth to War.* Canvas, 1.73 m. *h.* by 2.37 m. *w.*

46. - SCHOOL OF DUCCIO DI BONINSEGNA. - *Madonna and Child.* Wood, 0.84 m. *h.* by 0.49 m. *w.*

12. - TUSCAN ART, 16th CENTURY. -
Walnut Sideboard, 1.50 m. *h.* by
1.35 m. *l.* by 0.61 m. *w.*

It contains:—

Two antique Perugian napkins.
Drinking glasses of various shapes
and epochs.

Iron-bound case.

Several earthenware jugs.

Standing upon it are:—

609, 611, 613. - *Bronze mortars.*
942. - *Pepper-grinder turned to*
more modern use.

729. - ITALIAN ART, 16th CENTURY. -
Gilt Walnut Glass Case on two Con-
soles. It contains Majolica Plates and
Dishes of various makes. Noteworthy
are:—

210. - URBINO MANUFACTURE, 16th
CENTURY. - With *Scene represent-
ing Cupid and Psyche.*

226. - URBINO MANUFACTURE, 16th
CENTURY. - With *Scene represent-
ing Jupiter and Io.*

225. - URBINO MANUFACTURE, 16th
CENTURY. - With *Scene represent-
ing Apollo and Daphne.*

227. - URBINO MANUFACTURE, 16th CENTURY. - *With Trajan and the Widow*, dated 1549.

228. - PESARO MANUFACTURE, 16th CENTURY. - *With Woman's head, profile*.

213. - FLORENTINE MANUFACTURE. - *With Fish* in the centre.

45. - EMILIAN SCOOL. - *Madonna between two Singers*. Probably a work of the Romagna under the influence of Ercole Ferrarese. Wood, 0.83 m. *h.* by 0.66 m. *w.*

52. - GIOTTO. - *S. Stephen*. According to H. Horne it might have formed part of the polyptych which Giotto painted for the high altar of the Badia. According to others it is by Bernardo Daddi or Taddeo Gaddi. Wood 0.84 m. *h.* by 0.54 m. *w.*

41. - FILIPPINO LIPPI (?). - *Esther*. From the Torrigiani palace where it formed part of the series of chests with pictures representing the History of Esther, in the Torrigiani gallery and attributed to Filippino, and since dispersed and passed into

various foreign collections, and recently ascribed to the so-called « Amico di Sandro ». H. Horne, for well-considered stylistic reason, supposed this painting to be really by Filippino Lippi in his most youthful period. Wood, 0.465 m. *h.* by 0.40 m. *w.*

11. - EMILIAN ART 17th CENTURY. - Double Sideboard. 2.08 m. *h.* by 1.30 m. *l.* by 0.72 m. *w.*
It especially contains *objects in majolica of different makes and epochs.*
On the top shelf are:—

631. - ITALIAN ART OF THE 16th (?) CENTURY. - *Glass Basin.*

Jars, goblets, cups, jugs and a salt-cellar (236), of the 15th, 16th and 17th centuries.

On the middle shelf are:—

Jugs and cups of the 14th century called Orvieto.

On the lower shelf are:—

Various examples of Cups and Goblets.

At the bottom are:—

Glazed earthen paving tiles. From the pavement of the Piccolomini Library, Siena.

7. - FRANCESCO FURINI. - *Lot's Wife.*
Canvas, 1.1.73 m. *h.* by 2.37 m. *w.*

50. - GIOVANNI BOCCATTI. - *Madonna and Angels.* Wood, 0.57 m. *h.* by 0.37 m. *w.*

964. - CARLO DOLCI. - *S. Sebastian.* Replica on a smaller scale of the pictures in the Corsini Gallery, Florence, and the Dresden Gallery. Canvas 0.66 m. *h.* by 0.52 m. *w.*

10. - VASARIAN ART. - *Walnut Cupboard:* 2.07 m. *h.* by 1.60 m. *l.* by 0.76 m. *w.* It contains:—
Examples of majolica vessels and dishes of various makes and epochs.
Fragment of a 15th century glass screen with traces of graffiti colouring.

952. - AGNOLO DI POLO. - *The Saviour.* Terracotta Bust. 0.56 m. *h.* Similar to others from the shop of Verrocchio.

693. - TUSCAN ART, 15th CENTURY. - *Walnut Table:* 0.76 m. *h.* by 2.01 m. *l.* by 0.66 m. *w.*
Upon it are:—

224. - ORVIETO OR SIENA (?) MANUFACTURE, 14th or 15th CENTURY. - *Majolica Jug decorated with Arms with the figure of a Boar in the shield.* 0.382 m. *h.*

B. C. - GLASS CASES WITH VARIOUS TYPES OF KNIVES AND FORKS.
- Collection of forks, some of them from excavations, others datable as far back as the 15th century.

THIRD ROOM

69. - GIAN PIETRINO (SCHOOL). -
S. Mary Magdalene. Wood, 0.625
m. *h.* by 0.51 m. *w.* *Q. 15th*

690. - TUSCAN ART, 16th CENTURY. -
Rod Lamp-Holder with marble base.
0.80 m. *h.*

617. - ITALIAN ART, 16th CENTURY. -
Chess-Board inlaid with bone. 0.545
m. *square.*

35. - FLORENTINE SCHOOL, 15th CENTURY. -
Madonna between S. Peter and S. Lucy. It is said to be from the Badia at Settimo, formerly in the collection of Arnaldo Corsi. O. Siren attributes it to Buffalmacco. Wood, 1.60 m. *h.* by 0.94 m. *w.*

75. - FLORENTINE SCHOOL, 14th CENTURY. - *S. John the Evangelist.* Wood, 1.53 m. *h.* by 0.415 m. *w.*

76. - FLORENTINE SCHOOL, 14th CENTURY. - *S. Paul. Wood*, 1.53 m. *h.* by 0.415 m. *w.* By H. Horne ascribed together with No. 75 to Giovanni da Milano, approaching in style to Andrea da Firenze.

81. - SIENESE SCHOOL OF THE END OF THE 14th CENTURY. - *Face of the Saviour. Wood*, 4.84 m. *h.* by 0.37 m. *w.*

132. - FRENCH ART, 17th CENTURY. - *Double Cupboard. Wood*, 2.08 m. *h.* by 1.60 m. *l.* by 0.58 m. *w.* It contains objects pertaining to religious uses:

63. - FLORENTINE SCHOOL, 14th CENTURY. - *Pietà. Wood*, 0.75 m. *diam.*

64. - FRA FILIPPO LIPPI. - *Painted Pax.* Attribution by Pietro Toesca. *Wood*, 0.22 m. *h.* by 0.15 m. *w.*

65. - UMBRIAN ART, 16th CENTURY. - *Painted Pax. Wood*, 0.255 m. *h.* by 0.165 m. *w.*

669. - LIMOGES ART, 13th CENTURY. - *Copper censer*, the enamel almost gone.

653. - GOTHIC ART, 15th CENTURY. -
Gilt Copper Censer.

631, 638, 643, 646. - ITALIAN ART, 15th
CENTURY. *Gilt Copper Chalices.*

632, 636 etc. - *Enamel Copper Wafer-Boxes.*

647. - FLORENTINE ART. 14th CENTU-
RY. - *Gilt Copper Cross Staff.*

650. - NORTHERN ITALIAN ART, 14th
CENTURY. - *S. Sebastian. Statuette*
in box-wood, 0.165 m. *h.*

639. - ART OF THE VENETIA, 16th CEN-
TURY. - *Deposition. Gilt Lead.*

125. - FLORENTINE ART. - *Bust of un-
known, polychrome terracotta.*
— SCULPTURED MARBLE CHIM-
NEY-PIECE of the 16th Century,
from Pisa.

111-112. - TUSCAN ART, 16th CENTURY. -
*Gilt Wood Angels forming cande-
labra supports. 0.23 m. *h.**

122. - DESIDERIO DA SETTIGNANO (?)
- *Little S. John. Replica in marble*

of the stone sculpture in the Bargello attributed to Donatello.

The profile in high relief was placed on the present disc of gray alabaster by the donor. 0.41 m. *diam.*

77. - TADDEO GADDI. - *Madonna.* Wood 0.51 m. *h.* by 0.31 m. *w.*

33. - GIROLAMO DI BENVENUTO. - *Venus and Cupid, inside of lid of case.* Wood, 0.61 m. *h.* by 1 m. *w.*

67. - TUSCAN ART, 13th CENTURY. - *Madonna and Donor.* Wood ,1.45 m. *h.* by 0.485 m. *w.*

731. - SIENESE ART, 15th CENTURY. - *Inlaid Walnut Sacristy Bench.* 1.05 m. *h.* by 2.04 m. *l.* by 0.80 m. *w.*

100. - FLORENTINE ART, 15th CENTURY. - *Bust of Lady in polychrome stucco.* Formerly in the Convent of S. Caterina at Prato. 0.485 m. *h.*

234. - DELLA ROBBIA ART, 16th CENTURY. - *The little S. John sleeping.*

939. - IN THE MANNER OF A. ROSSELINO. - *Head of boy.* Terracotta, 0.21 m. *h.*

633. - FRANCESCO LAURANA (?). - *Mask of dead child.* Marble, 0.12 m. *h.*

104. - FLORENTINE ART, 16th CENTURY. SILVIO COSINI (?). - *Aeneas and Anchises, fragmentary bas-relief in terracotta.* 0.27 m. *h.* by 0.24 m. *w.*

121. - SCHOOL OF DONATELLO. - *Bust of Child.* Marble, 0.17 m. *h.*

750. - FLORENTINE ART, 15th CENTURY. - *Tabernacle turned into a Case.* Lent by the State Galleries. It contains *small 16th century bronze objects.* - *Inkstand, busts of Saints, bells, etc.*

987. - FLORENTINE ART, 15th CENTURY. - *Woollen Tablecloth with Oriental designs of winding ribbons on a blue ground.* 4.5 m. *h.* by 3.4 m. *w.* (folded).

16. - LORENZO VECCHIETTA. - *S. Paul.* Statue in polychrome wood. Varied replica of the stone statue by the same artist in the Loggia dei Nobili at Siena. 1.86 m. *h.* by 0.46 m. *w.*

131. - FLORENTINE ART, 15th CENTURY. - *Panel of inlaid wood, with architectural scene, formerly belonging to some stall.* 0.80 m. *h.* by 0.45 m. *w.*

732. - TUSCAN ART, 16th CENTURY. - *Walnut Table.* 0.83 m. *h.* by 2.03 m. *l.* by 0.83 m. *w.*

Upon it are:—

105. - FRANCESCO RUSTICI (?). - *Knight Riding Down a Beaten Foe.* *Group* in terracotta with traces of gilding, inspired by the studies of Leonardo da Vinci for the statue of Francesco Sforza. Others see in it more affinity to the art of Andrea Sansovino or of Benedetto da Rovezzano.

624. - FLORENTINE GOTHIC ART. - *Stone cube for stamping.*

706. - ITALIAN ART, 16th CENTURY. - *Brocaded Chasuble with woven figured of the 15th century.*

705. - ITALIAN ART, 16th CENTURY. - *Brocaded Chasuble with contemporary band.*

637. - TUSCAN ART, 14th CENTURY. -
*Case for relics, inlaid with bone and
coloured wood.*
It contains:—

675. - *Pair of silk episcopal gloves of the
16th century.*

640. - Idem.

983. - FLORENTINE ART, 15th CENTU-
RY. - *Two wooden Chairs with the
Arms and Emblems of the Strozzi.*
Similar to others in the Berlin Mu-
seum.

FOURTH ROOM

23. - FLORENTINE SCHOOL, 17th CENTURY. - *Portrait of Giorgio Vasari.* Copy, 0.85 m. h. by 0.50 m. w.

979. - TUSCAN ART, 16th CENTURY. - *Inlaid Walnut Hat-rack*, 0.28 m. w. by 1.29 m. l.

38. - FRANCESCO SALVIATI. (?). - *Portrait of unknown.* Wood, 0.54 m. h. by 1.39 m. w.

126. - FLORENTINE ART, 15th CENTURY. - *The Child Jesus in the act of Blessing.* Coloured plaster statue after the marble statue by Desiderio da Settignano in the Church of S. Lorenzo, 0.60 m. h.

968. - TUSCAN ART, 17th CENTURY. - *Small Sideboard*, 0.93 m. h. by 0.88 m. l. by 0.44 m. w.

937. - TUSCAN ART, 17th CENTURY. - *Bronze Crucifix on black wood base.*

26. - LOMBARD SCHOOL, END OF 16th CENTURY. - *Crucifixion.* Wood, 1252 m. *h.* by 0.62 m. *w.*

948. - ITALIAN ART, 17th CENTURY. - *Sideboard*, 1.03 *h.* by 1.40 m. *l.* by 0.60 m. *w.*

24. - BARTOLOMMEO DELLA GATTA. - *S. Rocco who protected the city of Arezzo (in the background, almost invisible) from the plague, represented above by the figure of a skeleton with a scythe.* Attached to the staff is a caption with the inscription, *Parce D.ne Parce Populo tuo.* Below is another inscription no longer legible which ran *Sum Roccus qui fondo pias precesque fecundas proillis quos flamma necis ledit.* Painted for the Church of S. Pier piccolo at Arezzo. Mentioned by Vasari. In a bad state of preservation, 1.83 m. *h.* by 0.76 m. *w.*

830. - ART OF THE VENETIAN, 17th CENTURY. - *Stamped and gilt Leather Casket.* In contains a collection of choice coins, 0.45 m. *h.* by 0.375 m. *l.* by 0.205 m. *w.*

Case containing:—

54. - SIENESE SCHOOL, END OF THE 14th CENTURY. - *Crucifixion with Saints.* Wood, 0.25 m. *h.* by 0.26 m. *w.*

91. - SCHOOL OF Giotto. - *Madonna and Saints.* Wood, 0.24 m. *h.* by 0.26 m. *w.*

90. - ANDREA DEL BRESCIANINO. - *Meeting of Jesus and the little S. John.* Wood, 0.27 m. *h.* by 0.20 m. *w.*

60. - MASACCIO (?). - *Scenes in the life of S. Julian.* Fragment of predella, perhaps belonging to the lost panel formerly in the Church of S. Maria Maggiore. Wood, 0.24 m. *h.* by 0.43 m. *w.*

85. - GIOVANNI DI PAOLO (?). - *S. John.* Wood 0.29 m. *h.* by 0.31 m. *w.*

71. - LUCA DI TOMMÈ (?). - *C. Catherine.* Wood, 0.39 m. *h.* by 0.28 m. *w.*

70. - ITALO - BYZANTINE ART, 14th CENTURY. - *Pietà.* Wood 0.37 m. *h.* by 0.27 m. *w.*

735. - ITALIAN ART, 17th CENTURY. - *Cabinet in carved wood with Cardinals' Arms.* It contains a collection of coins, 1.655 m. h. by 109 m. l. by 0.45 m. w.

98. - FILIPPIINO LIPPI. - *Crucifix and Saints.* Canvas 0.68 m. h. by 0.93 m. w.

121. - PISAN ART, 14th CENTURY. - *Madonna and Child.* Marble, 0.45 m. h.

68. - SCHOOL OF AREZZO, 13th CENTURY. - *Madonna.* Wood, 0.485 m. h. by 0.475 m. w.

134. - ITALIAN ART, 16th CENTURY. - *Walnut Sideboard.* It contains coins, 1.15 m. h. by 1.07 m. l. by 0.47 m. w.

154. - ITALIAN ART, 17th CENTURY. - *Small walnut Cabinet for medals.* It contains various small objects. 0.745 m. h. by 0.714 m. l. by 0.398 m. w.

FLORENTINE ART, 15th CENTURY. - *Carved stone lavabo.* On the inlaid shelves are various objects:—

763. - ORIENTAL ART, 16th (?) CENTURY. - Straw Fan with carved Handle decorated with Crystal, similar to those seen for instance in the picture of Paolo Veronese, 0.435 m. *h.* by 0.187 m. *w.*

34. - TUSCAN - UMBRIAN ART, 15th CENTURY. - *The Child Jesus.* Wood, 0.58 m. *h.* by 0.35 m. *w.*

608. - FLORENTINE ART, 15th CENTURY. - *Mortar.* Marble, 0.11 m. *h.* by 0.25 m. *diam.*

941. - FLORENTINE ART, 15th CENTURY. - *Inlaid wood Paper-weight,* perhaps for stamping. 0.27 m. *h.* by 0.29 m. *w.*

764. - ITALIAN ART, 17th CENTURY. - *Chased gilt metal Instrument for winding thread,* 0.27 m. *h.*

103. - ART OF THE VENETIA, 16th CENTURY. - *Venus,* *Statuette in wood,* 0.26 m. *h.*

612. - *Dinant Metal Water-Jug.* 0.22 m. *h.*

615. - *Embossed Brass Tray,* 0.450 m. *diam.*

616. - *Embossed Brass Tray*, 0.335 m.
diam.

790. - VENETIAN ART, 16th CENTURY.
- *Alabaster Stand and Frame for Mirror*. 0.— m. *h.*

940. - ITALIAN ART, 16th CENTURY. -
Wax Leg. Perhaps an ex-voto. 0.185
m. *h.*

160. - Brass Water Jug, 0.155 m. *h.*

753. - ITALIAN ART, 17th CENTURY. -
Lead inkstand, 0.05 m. *h.* by 0.04
m. m. *h.*

755. - 15th CENTURY. - *Wooden Die for stamping*. 0.48 m. *h.*

94. - SCHOOL OF AREZZO, 16th CENTURY. - *S. Sebastian*. Influenced by Luca Signorelli. Wood, 0.44 m. *h.* by 0.27 m. *w.*

72. - SIENESE SCHOOL, 15th CENTURY. - *Madonna and Saints*, by some attributed to Matteo di Giovanni. Wood, 0.40 m. *h.* by 0.305 m. *w.*

1. - EMILIAN ART, 17th CENTURY. - *Double Walnut Cupboard.* It contains the *Collection of Drawings and Prints.* 2.26 m. *h.* by 0.219 m. *l.* by 0.74 m. *w.*

984. - UMBRIAN ART (?), 16th CENTURY. - *Bust, female, of coloured wood, serving as manikin.* 0.38 m. *h.*

734. - ITALIAN ART, 16th CENTURY. - *Small Sideboard,* 1.07 m. *h.* by 0.78 m. *l.* by 0.49 m. *w.*

66. - MEO DA SIENA (?). - *Madonna, a replica of the one in the Church of S. Maria Maggiore, in a frame formed of a reliquary of the close of the 14th century.* Wood, 0.42 m. *h.* by 0.28 m. *w.*

151. - ITALIAN ART, 16th CENTURY. - *Table,* 0.91 m. *h.* by 2.48 m. *l.* by 0.90 m. *w.*

FIFTH ROOM

The Horne Library. It comprises a collection of English Classics, Histories of Art, Catalogues, Opuscles, Periodicals etc., Codices and antique volumes with engravings and miniatures, and Registers of the Archives of S. Onofrio.

SIXTH ROOM

971. - SIENESE SCHOOL OF THE END OF THE 16th CENTURY. - *Scene from the Family History of the Piccolomini.* Canvas, 0.445 m. h. by 0.965 m. w.

728. - ITALIAN ART, 16th CENTURY. - *Walnut Chest of Drawers.* It contains a *collection of photographs.*

96. - FLORENTINE SCHOOL, 17th CENTURY. - *Decollation of S. John the Baptist.* Sketch in chiaroscuro. Canvas, 0.35 m. h. by 0.47 m. w.

95. - FRANCESCO Curradi. - *Christ at Emmans.* Sketch in chiaroscuro for the picture in S. Marco, Florence. Canvas, 0.27 m. h. by 0.26 m. w.

Portrait of H. P. Horne. Photograph taken from a painting.

962. - BOLOGNESE SCHOOL OF THE END OF THE 16th CENTURY. - *Portrait of an Architect.* Wood, 0.273 m. *h.* by 0.21 m. *w.*

6. - SIENESE SCHOOL, 16th CENTURY. - *Copy of the episode in the Battle of Anghiari, painted in fresco by Leonardo da Vinci in the Palazzo Vecchio in 1504, and destroyed about 1560.* Canvas, 1.54 m. *h.* by 2.12 m. *w.*

970. - ITALIAN ART, 17th CENTURY. - *Chest of Drawers.* It contains *H. Horne's literary manuscripts.*

766. - 17th CENTURY. - *Studded Leather Case.*

971. - SIENESE SCHOOL OF THE END OF THE 16th CENTURY. - *Scene in the Family History of the Piccolomini.* Canvas, 0,445 m. *h.* by 0.965 m. *w.*

971. - SIENESE SCHOOL OF THE END OF THE 16th CENTURY. - *Scene in the Family History of the Piccolomini.* Canvas, 0.445 m. *h.* by 0.965 m. *w.*

17. - FRANCESCO VANNI. - *Moses breaking the Tables of the Law. Copy of the composition of Domenico Beccafumi in the pavement of the Duomo of Siena, engraved by Andrea Andreani.* Signed and dated 1590. Paper, 1.245 m. *h.* by 1.82 m. *w.*

128. - ITALIAN ART, 13th CENTURY. - *Virtue.* Wooden statue, 0.70 m. *h.* by 0.31 m. *w.*

97. - LORENZO MONACO. - *Crucifix*, cut out and painted on both sides. Wood, 0.654 m. *h.* by 0.72 m. *l.*

965. - ROMAN SCHOOL, 17th CENTURY. - *View of the Roman Campagna.* Canvas, 0.225 m. *h.* by 0.72 m. *l.*

961. - EMILIAN ART, 17th CENTURY. - *Double Cupboard.* It contains H. Horne's manuscripts and archive notes.

19. - FLORENTINE SCHOOL, 14th CENTURY. - *Madonna and two Saints.* Triptych. Wood, 0.97 m. *h.* by 1.70 m. *w.*

933. - ITALIAN ART, 17th CENTURY. - Sideboard. It contains H. Horne's manuscripts.

737. - TUSCAN ART, 16th CENTURY. - *Walnut Casket with gilt ornamentation.*

92. - GIOVANNI DAL PONTE (?). - *S. Francis with praying Nuns.* Bearing the false date of 1227.

83. - SCHOOL OF THE VENETIA, 16th CENTURY (copy). - Portrait of Selim. Wood, Wood, 0.28 m. *h.* by 0.20 m. *w.*

89. - FLEMISH SCHOOL, 17th CENTURY. - *Cardinal Pietro Bembo.* Copy by Titian (?). Wood, 0.28 m. *h.* by 0.20 m. *w.*

959. - 17th CENTURY. - *Table.*

255. - FAENZA MANUFACTURE, 16th CENTURY. - *Inkstand.* Majolica.

967. - 18th CENTURY. - *Pair of silver Candelabre.*

960. - 18th CENTURY. - *Writing desk.*

209. - URBINO MANUFACTURE, 17th CENTURY. - *Inkstand.*

145. - NORTHERN ITALIAN ART, 15th CENTURY. - *Chest with Graffiti.* It contains *H. Horne's letters*, 0.22 m. *h.* by 0.445 m. *l.* by 0.448 m. *w.*



GIULIANO DA S. GALLO - Horne Palace.



GIULIANO DA S. GALLO - Horne Palace (courtyard).



GIULIANO DA S. GALLO AND PUPILS - Capital in the courtyard.



GIULIANO DA S. GALLO AND PUPILS - Console.



GIULIANO DA S. GALLO AND PUPILS - Console.



DOSSO DOSSI - Allegory of Music.



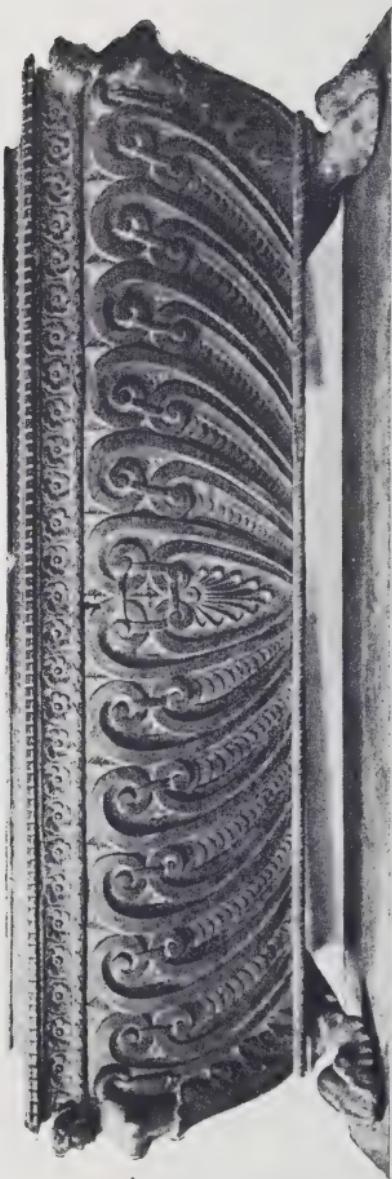
SCHOOL OF ERCOLE FERRARESE - An Exorcism.



SIMONE MARTINI - Portable diptych.



14th CENTURY ITALIAN ART - Seat



ART OF B. AMMANNATI - Chest.



PIETRO LORENZETTI - Three Saints.



BERNARDO DADDI - Crucifixion.



BENOZZO GOZZOLI - Deposition



DOMENICO BECCAFUMI - Deucalion and Pyrrha.



GIOTTO? - S. Stephen.



FILIPPINO LIPPI? - Esther.



14 Th CENTURY ORVIETO MANUFACTURE? - Jug



FLORENTINE SCHOOL, Th 14 CENTURY - Madonna and Saints.



DESIDERIO DA SETTIGNANO? • Little S. John.



FRANCESCO RUSTICI? - Horseman riding over a vanquished foe



TIEPOLO. - Group of Satyrs.
(From a book of drawings)

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